

MAGIC OF OPENING NIGHT

Hollywood
studio
Magazine

Home film rentals
popularity growing

The supporting cast...
Hayden Rorke

Coming Film Festivals

Down Memory Lane . Mary Beth Hughes...Johnny Downs

"Doris Day waves a
flag for Good News"

SEE STORY ON PAGE 8

Movie Palaces of a
Cinema era

Versatile Jean Hagen

Mama Cass Elliott

Do you remember these
famous opening nights?



Super sensational Collectors item

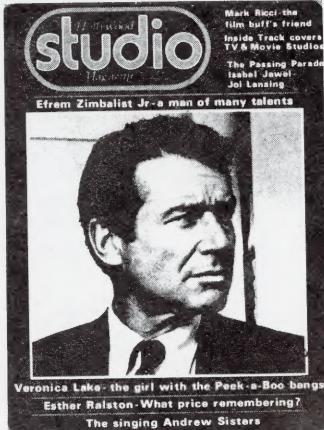
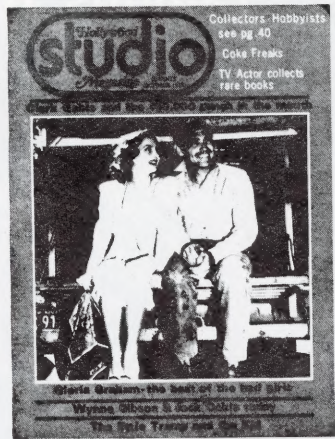
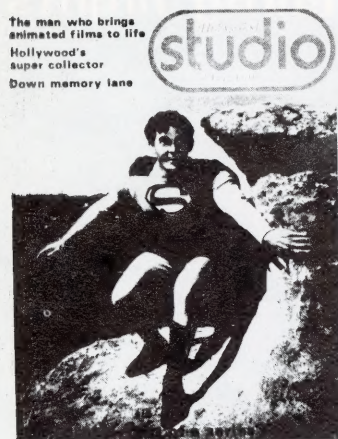
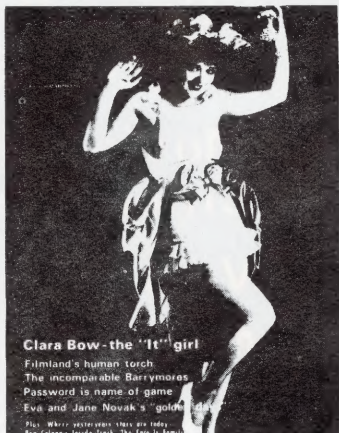
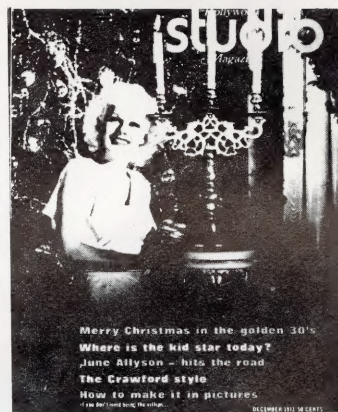
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Hollywood studio Magazine

NOVEMBER 1974

VOLUME 9 NO. 7

ON THE COVER

Nostalgia was rampant at the premiere opening of "Good News" in Los Angeles' Shubert Theatre. Doris Day, one of the celebrities attending opening night to greet old friends, Alice Faye and John Payne, stars of the production, is waving the flag for "Good News."

Exclusive coverage by Lee Graham. See Page 8.

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The magic of opening night

by Teet Carle



When "The Rainmaker" was premiered, the Paramount publicity department wore yellow slickers and rain hats over their tuxes. Upper row: (left to right), Frank Reiser, Teet Carle, Beebe Kline, Bob Goodfried, Art Sarno, Ted Taylor and Bob Fender. Lower row: Al Gregory, Tom Phillips, Jim Steward and Andy Hervey.



Conway Tearle and Claire Windsor reminiscing.

Every game has a "kick off" when all the practice drills are finished and it is time for the opening whistle. From that time on, success or failure is on the line. So, for the motion picture, the road to "block buster" or "bomb" begins when the box office opens.

There are times when producers can only unlock theatre doors and hold their breath. But many pictures inspire gala premieres.

Of course, there are obvious black-tie affairs with lights piercing the

heavens. But exploiteers often employ "gimmicks." Back when Bermuda shorts were coming into vogue, we at Paramount put on a desert-style premiere in Palm Springs for a Bob Hope comedy. Bob, of course has a home there. Men and women, including press, wore shorts and sun suits that balmy evening. Celebrities were "chauffered" to the theater front in electric golf carts.

Bands have paraded to theatres for war epics. Guests have attended in

Hawaiian garb or country barn-yard wear. When "The Rainmaker" opened on Wilshire Boulevard, Paramount press agents wore yellow slickers and rain hats. Publicists have no dignity, you know.

No rain fell that night, but on another occasion we Paramount flacks got a lucky break from Mother Nature. It would have been a staid, dull premiere had a veritable cloud burst not started just before cars arrived. Dozens of umbrellas were found. Flacks got soaked through tuxes and starched shirts as we sloshed through water to help carry evening-gowned female personalities to the red carpet. It was a field day for photographers, particularly because actresses sought to protect hems of long dresses by skirt hoisting. More expanses of legs were displayed that evening than ever again until mini-skirts and panty-hose came into being.

David O. Selznick encouraged his press department to do things in big ways. So the idea that one of his pictures was too big for premiering at a single theatre was accented when the publicists took over two fine big show-houses in Westwood (home of UCLA) built on corners of a street exactly opposite each other. Red carpets crossed the street to serve both theaters. Giant lights worked for both. The film started in both theatres at the same precise second.

For an opening on wide Wilshire Boulevard in Los Angeles, guests arrived on the north side of the street and walked across to the theatre on a "bridge of stars" built just for that occasion.

The gradual change in premiere formats is interesting. For years, the 100% invitational premiere was in vogue. It was considered a good investment for the releasing company to foot all expenses of a formal screening. No tickets were sold. The theatre which on the day following the premiere would start a long run of the honored movie gave up only one day's receipts. In some cases, producing studios paid the theatre its one-day "nut," which is the amount needed to maintain a theatre and paid staff.

Studios paid for special tickets, invitations, all mailings, red carpets, lobby decorations, banks of flowers, spot lights, parking by attendants,



Bobby Van and Ross Hunter.

erection of bleachers from which fans watched, firemen and police, an elaborate souvenir program, press badges and the expenses of publicists for rental of tuxedos and early dinner checks. Usually, top columnists and reviewers were dined before the opening.

In the beginning, studios enlisted stars capable of bantering with the crowds and chatting with celebrity guests to serve as a master of ceremonies outside the theatre. Publicity-conscious personalities were happy to bask in the spotlight without remuneration. Their activities were photographed and described in stories in the then six newspapers in Los Angeles. There also was radio coverage.

Those radio chats were worries to publicists for a long time. Everyone from veteran star to bubbly starlet said the same thing. To assure variety in these comments, press agents would write quotes, print them on small cards and hand them to players just before they went on the air. This effective procedure went out when TV came in; glib stars can't be shown reading their quips.

Television exposure on live telecasts of from 60 to 90 minutes eventually brought in paid masters of ceremonies, often more than one to switch back and forth for interviews. Originally, these video activities were paid for by the studio, including the time charges by local stations. As costs grew, however, it became a practice for a studio to present a lively show without cost to a station and the latter sold sponsorship to clients who got their commercial spots and plugs.

A \$20,000 tab was not unrealistic. This could be swelled if the producers staged a post-premiere dinner for guests. It all was well worth the money. Media coverage could be fabulous. Thus a film could have a giant spring-board for a long and profitable run.

The amount of word-of-mouth evolving from a superior film was



Douglas Fairbanks Jr. and Princess Conchita Pignatelli at a major premiere opening night in Los Angeles.

inestimable. Even luke-warm reaction could be shrugged off. A turnout of movie names was sure to impress all those bleacherites who went away whooping it up in praise of the premiered movie.

Gradually, it occurred to some deep-thinkers that a great majority of those faithfuls who sat for hours in bleachers just for a long-range view of stars in the flesh gladly would pay \$5 or more for a seat inside the theatre where they actually could share breaths of air with their idols.

The truth about those wholly invitational affairs was that no more than 200 choice seats at any premiere were needed to take care of enough popular personalities to make any opening a success. Another 100 were ample to handle reviewers, press biggies, notables to be impressed and people to whom publicists owed favors.

The remaining seats in a 2000-seat house represented "wastelands" to be filled by non-boxoffice players, non-entities in studio jobs and friends of friends of film biggies.

So some 1200 to 1500 "hard" tickets were put on sale to the public far ahead of the opening night.

That income put to an end the financial worries of the studio publicists and producers. It paid for premiere expenses and gave the theatre its cut—usually 10% after "the nut."

One fringe benefit resulted because the gross for that night was included in the week's total receipts. The whopping first-week take made impressive reading in the trade papers. It was proof to other exhibitors that the movie was a block-buster.

It all was lip-smackingly good while it lasted. As often happens, the novelty began to wear off for the public. Fans returned to seats in bleachers or



Olivia Hussey and Dino Martin.



James Shigeta, Miiko Tana, Mrs. Sybil Brand.



Governor Ronald Reagan and Greer Garson.



Mr. and Mrs. Dick Martin, Ross Hunter.



Desi Arnaz Jr., Dino Martin, Olivia Hussey, Liza Minnelli.



Sally Kellerman, George Kennedy, Mrs. Kennedy, Mr. & Mrs. Stanley Schneider (President of Columbia Pictures).

watching close-ups on TV in home comfort. Most buyers were tourists from other cities.

Then—comes the charity premieres

Changes had to be made. The major one came with the charity premiere idea. Hollywood had to forget about making a buck for the producers out of grand openings. Charity got the cash and both the movie premiered and the sponsoring charity reaped bales of publicity.

A lot of press-agent egos were inflated at the revelation that there are civic officials and volunteers at charitable organizations such as hospitals and research projects that could turn out stars who would do nothing noble for the flack. Charity appeals to a star.

He willingly buys ducats at \$100 a throw and shows up to help the cause.

When a charity has no contact with big names, and personalities are needed to furnish glamor for press, photographers and TV programs, some seats often were given away. In many such instances, studios buy seats for stars and important press.

Over and above the money raised for charity and exposure for a picture in the media, there is an unexpected fringe benefit to such events. This is the magical thing money can't buy: word of mouth. Not only from the good will wherein the public believes that any film worthy of attention by a big charity must be worth seeing and that any charity deserving attention from an epic movie must be a fine

thing.

The unseen "plus" comes during the telephoning done by the women who seek to sell tickets. They buzz untold thousands. In an incredible number of cases, persons unable to afford \$50 tickets will say, "But I sure intend to see that movie" and/or "I think your charity is great and I intend to make a donation during your drive."

The writer hopes this brief look at premieres will help at least one reader of *Studio* who wrote asking how he, a young man working at Little Theatre activities, could gain attraction to his project. No presentation is too unimportant to create a stir of interest through an opening or other promotion which we may write about later.

On the scene...

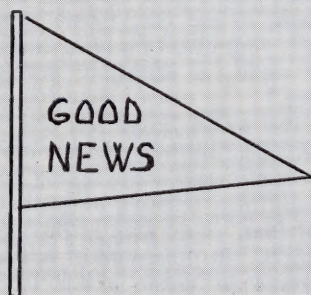


With Lee Graham

Welcome back party for 'Good News' cast

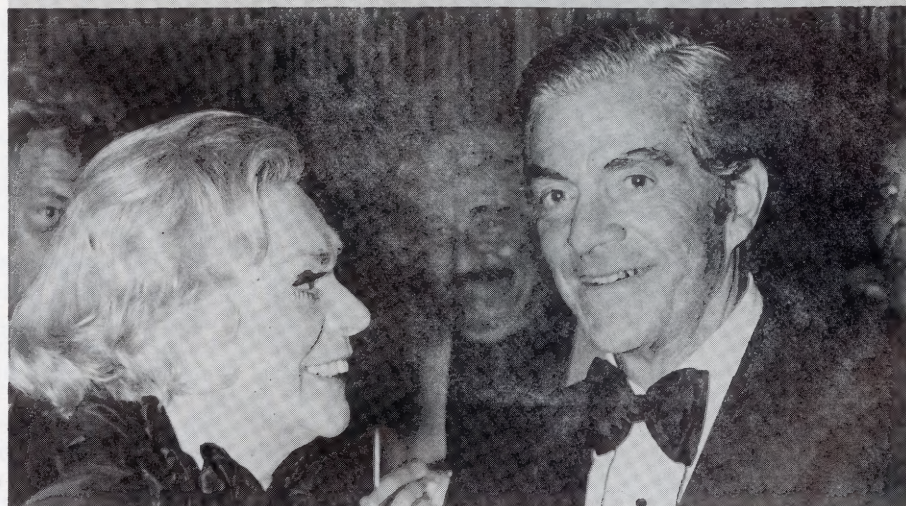
Nostalgia was rampant when Alice Faye and John Payne opened in "Good News" at the Shubert. Naturally, their return to town called for a gala party. And, naturally, many of their former co-workers were at the Jade West soiree to greet them. Of Alice's 33 movies, only two, "Every Night At Eight" (Parmaount, '35) and "You're A Sweetheart" (Universal, '37) were made away from Fox. John, on the other hand, worked at practically every studio making a total of 84 films, four with Alice.

Ms. Faye, with those limpid blue eyes and that sultry voice, remains warm and appealing. John, at 62, is lean and rugged and still the quintessence of the "Hollywood leading man." Seeing them again brought back a flood of memories to fans and friends alike.



Alice, director William Wellman, John Payne and wife, Sandy.

Alice with Flo and Jack Haley. He worked with the star in "Poor Little Rich Girl," "Alexander's Ragtime Band," "Wake Up and Live."



Alice and Dana Andrews, co-stars of "Fallen Angel," her last film under contract to 20th Century-Fox.

Photos by Yani Begakis, Roy Cummings Inc.



"Good News" producer Harry Rigby, Marvin Paige, co-producer Terry Allen Kramer and Ida Lupino.



Claire Trevor and husband, Milton Bren, came up from Newport for the evening.



Ruth Hussey and her husband, Bob Longenecker.



Eva Gabor and John Payne



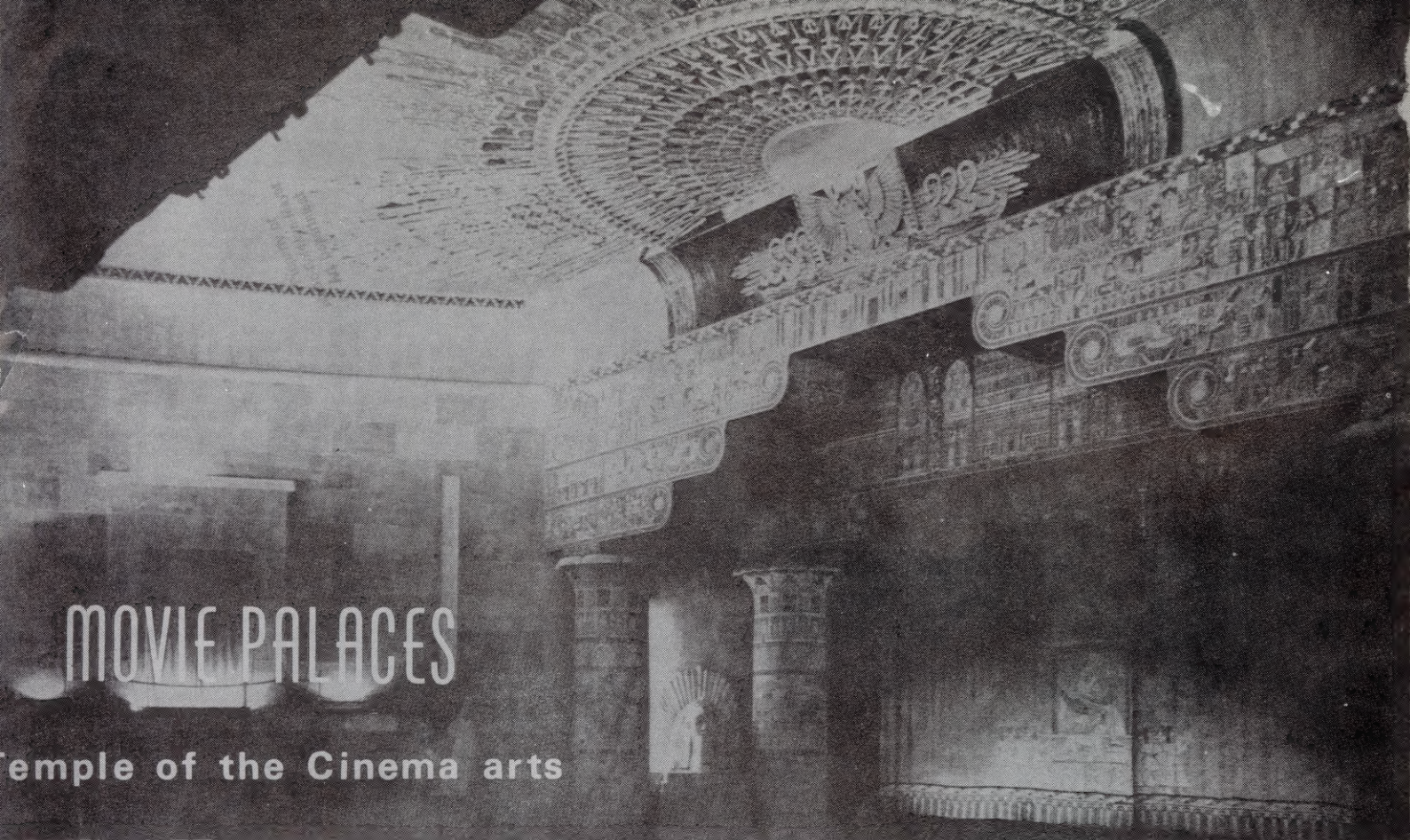
Totie Fields, Phil Harris and Jack Oakie. Jack worked with Alice in "King of Burlesque," "Great American Broadcast," "Hello, Frisco, Hello," "Tin Pan Alley."



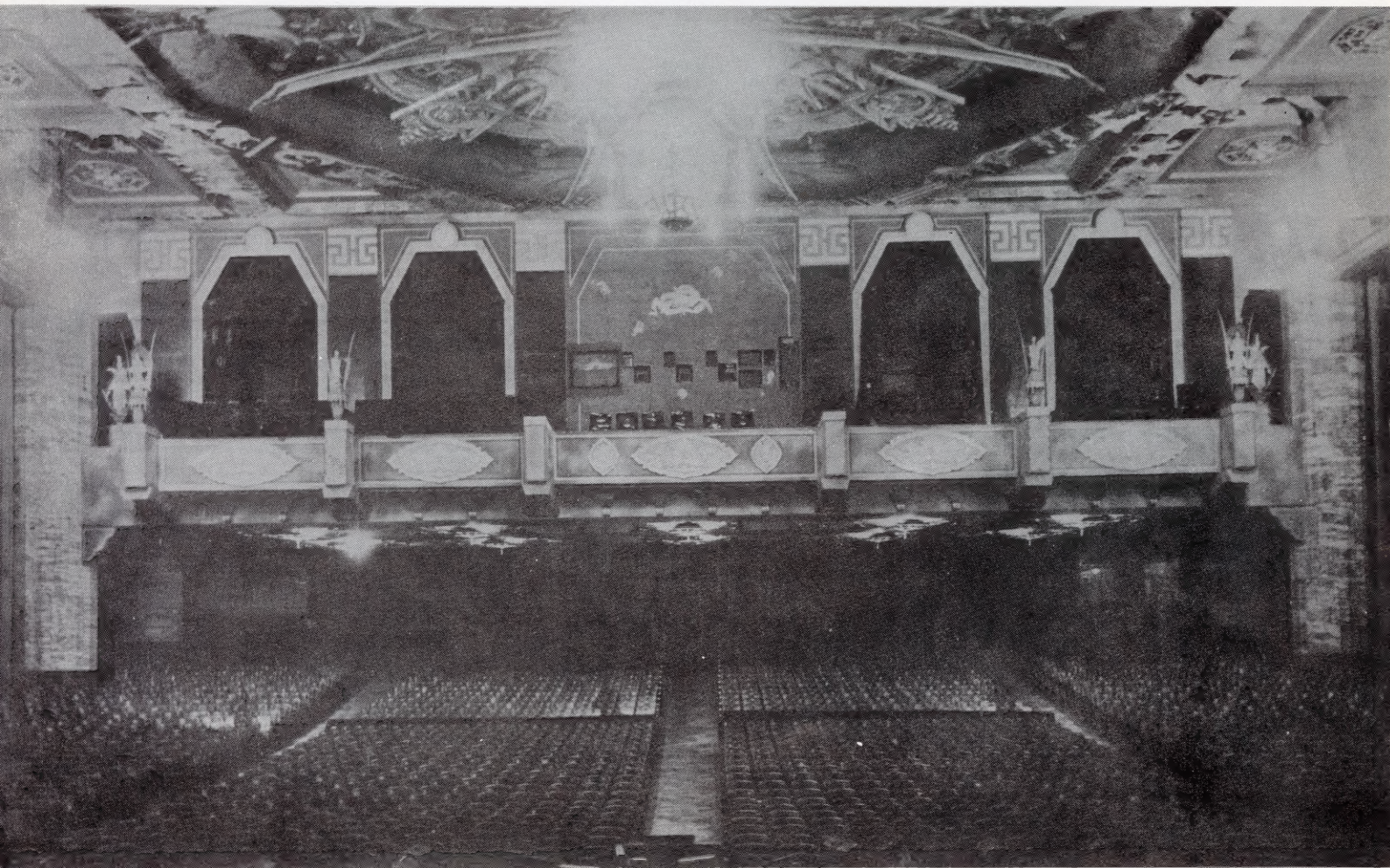
Vincente Minelli, Lee Anderson and Liza Minnelli.



Elly and Rudy Vallee. He starred in Alice's first picture, "George White's Scandals," 40 years ago.



WILD CROWDS – Opening night of a movie, especially those with a popular cast, were welcomed by throngs of excited spectators who hoped to get a glimpse of their favorite celebrity. Courtesy MGM Research Library.



By Frank Taylor

In the 70 odd years since the motion picture theatre first appeared on the American scene, it has run the gamut of store fronts to baroque palaces that boggled the imagination, to intimate little theatres. While it is still fun to go to the movies – the trip isn't what it used to be.

It is hard for most of today's generation to remember a night at the movies – the way it used to be, with throngs of people waiting to get into the deep plush seats, held back by purple velvet ropes and petite livered usherettes, while the music of Jessie Crawford or Gaylord Carter swelled through the baronial chambers of the theatre.

Then customers left the real world, one in which they found themselves struggling for survival probably, and entered a realm of grandeur seldom approached before or since. Now after buying a ticket, the average movie fan is hustled into a tiny lobby, where his ticket is snatched away by the high school kid selling popcorn behind the counter.

He will probably be left to his devices in finding a seat in the new mini theatre, and will probably trod on the toes of a dozen people before he eventually finds an unoccupied spot in the cramped rows of functional chair-like seats.

The film flashed on the screen is likely as not to be a semi-nude production, filled with much profane language and double meaning jokes. Somehow, the movies instead of progressing with the 20th Century, have slid backwards, almost to the time the early nickleodeon operators converted empty stores into theatres with the simple addition of a few bench seats.

One of the monuments to the past, the architectural nightmare if you will, of William Fox, the now departed, San Francisco Fox Theatre. This monument of plaster and gilt contained seating for 5,200 persons. Oh, it was brazen and in the opinion of some, vulgar, its detractors have called it a steel cage, but it was a building few who entered its walls seldom forgot.

There was a glamorous entrance, a cavernous and overwhelming area to wait for seats, and the auditorium bristled with a scale of dimensions and Hollywood-like grandeur.

Called "Movie Palace Modern" the San Francisco Fox (knocked down to



Granada Theatre, Inglewood, Calif., Market St., 1930.

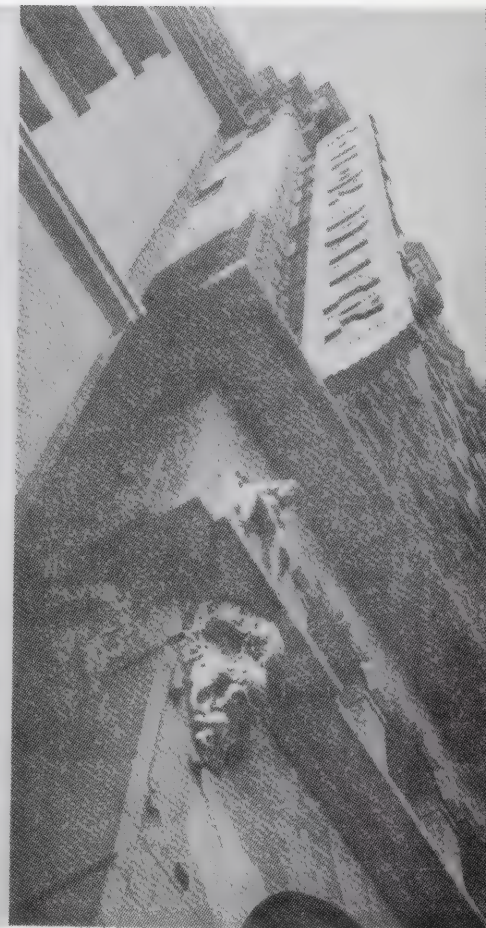
EARLY EXAMPLE – The earliest theatres were little more than store fronts, but by the 1920's the importance of a movie theatre had increased to the point even small theatres such as this one had taken on the air of a fairly prosperous business. Courtesy MGM Research Library.

GRAUMAN'S OTHER CHINESE –

Showman Sid Grauman is internationally known for his Chinese Theatre on Hollywood Blvd., but few remember his magnificent palace downtown, the Million Dollar Theatre.

TOWERING STRUCTURE –

One of the largest theatre buildings in California, the Million Dollar Theatre is rich with ornamentation and lavish use of artistic imagination.





WARNER'S PALACE – Once teeming with life, the upper floors crammed with show business agents, bookers, actors and the like, the Warner Theatre building at 7th and Broadway is currently running such undistinguished bills as horror films to keep operating in the black.



LOS ANGELES TOWER – The facade of the Los Angeles Theatre is intact, although it is no longer the gathering place of celebrities for premieres and entertainment. Like other theatres along Broadway, it has fallen on hard times.

Heinsbergen who saw in these advanced forms of art, a new era of theatrical expression. The architect was already designing theatres, but he had been leaning toward a mish-mash of Renaissance and baroque that theatre tycoons loved.

After Heinsbergen saw the Paris show, he immediately realized this was a coming thing, something that he could capitalize on in his work. Rushing about the show, the artist photographed everything in sight, then took the first boat for America.

In the offices of his boss, Charles



ORNATE ENTRANCE – Now used for Spanish language films, the Million Dollar Theatre on Broadway was once a Los Angeles showplace. The baroque decoration of Grauman's architect is still evident:

Skouras of Fox Theatres, Heinsbergen revealed what he had seen in France. Impressed, Skouras decided to give his architect free reign, and did so by telling him: "Do the next one that way."

This was all the Dutch immigrant needed, and he set to work with a will to push the motion picture theatre into the 20th Century with a bang. To create true art deco, Heinsbergen needed to streamline his former designs, and lavish the theatres with glass, and vast strips of chrome and black colors.

His first creation in this medium, and the first true art deco theatre was the Fox-Wilshire which opened in 1928. The furniture has been described as Bauhaus-decadent with traces of Roman architectural touches such as columns. But he didn't stop there. He used Egyptian motifs and put a spiked tiara above the stage.

The curtain was graced with long streamers of art deco designs; the predominant color scheme was chrome, black and coral red.

Above the patrons heads was an orgy of scroll designs that could produce vertigo if stared at too long. But the style that Heinsbergen evolved in this theatre was classic – and remains so to this day.

That same year, the second art deco movie palace was opened to the public, and it too was Heinsbergen designed. The Pantages Hollywood Theatre was devoted in large measure to the sky. In fact, it was a pean to that void above the earth that had suddenly captured the imagination of Americans in the late 1920's.

The ceiling devoted itself to clouds, airplanes, parachutes, balloons, and other aerial wonders. The walls were a profusion of suns and stars and burning comets that were intended to instill the theatre patrons with a feeling of awe and wonder. Surely they must have accomplished their goal.

As a special dramatic touch, a gargantuan chariot with wings flew above the stage, with a sky of black behind it. The speakers, so necessary for the talkies then coming into their own, were hidden behind the massive figure. The black sky was actually a cavernous void that allowed the sound to exit.

But it must also be remembered that Heinsbergen was designing more than just a fancy hall to house an audience and a silver screen – he was also building a true theatre. Most of

Continued on Page 14



Mama Cass Elliott

by Kirk Crivello

Cass Elliott was, in some divine way, granted the ability to slice through the psychic cobwebs, and establish heart-to-heart rapport with everyone who really listened to her sing her hit recordings of "Dream A Little Dream of Me" and "Make Your Own Kind Of Music." The 33-year-old singing star was found dead July 29, 1974, in London, having just completed a two-week engagement at the London Palladium and was preparing to start on a tour of the gold-plated working men's clubs in the north of England.

Only last April, Cass collapsed at the NBC Studios in Burbank while walking from her dressing room to a stage where she was scheduled to host

the Tonight Show. She was taken to Cedars of Lebanon Hospital for observation. An NBC spokesman said at that time that the collapse apparently was caused by exhaustion from extreme dieting. She had dieted from 250 pounds down to 194 pounds and was continually on, just off or about to start a crash diet.

She was born Ellen Naomi Cohen in Arlington, Va., and went to New York at 18 to seek a show business career. Her mother sang with Fred Warings' Orchestra. She appeared off-Broadway, lost the role of "Miss Marple" to Barbra Streisand in "I Can Get It For You Wholesale," and directed live theater. Then, with Dennis Doherty and Tim Rose, formed a singing group

called the Big Three. Later she and Doherty joined two other singers to form The Mugwumps.

In the middle 1960s, Cass, Doherty, Michelle Gilliam and John Phillips hit it big with a group called the Mamas and the Papas. Their hits included "Monday, Monday" and "California Dreamin'." Free-loving, free-living and free-thinking was all the vogue when the Mamas and Papas came up with their own brand of flower power, back in the '60s.

In 1968 Cass left the Mamas and the Papas to headline an unsuccessful engagement at the new Caesar's Palace. She explained later that she suddenly came down with tonsillitis as she stepped out on the stage to sing. But subsequent appearances in Las Vegas were successful.

Cass was a hit at the plush Palladium, London's Carnegie Hall, when she opened with her new act. Songs, even dances, tripping the heavy fantastic with two chorus boys and her own drummer to back her, plus the large house orchestra. Britain loved her, too, loved the warmth and rhythm that came pulsating across the stage, loved the honesty that shocked a few old-timers but had the kids pounding the backs of the seats in front for more. The press compared her charisma to Judy Garland.

She told an interviewer: "When you're on your own, you're responsible for yourself. I don't want the stigma of a Judy Garland type. I don't want people to think I can't perform because I'm bombed. I don't drink, take drugs, I don't even smoke." Ironically, she died in the same city as Garland did in 1969 from an overdose of pills.

She told another reporter while at the Palladium: "I never created the Big Mama image. The public does it for you, I didn't have a choice. They saw something in me, and that was it. But I've always been different, and I've always had the voice. I've been fat since I was 7. Being fat sets you apart, but luckily I was bright with it. I had an IQ of 165. I got into the habit of being independent and the habit became a design for living."

Cass was a star. She wanted to be a star and in a sense she got what she wanted. But being a star didn't satisfy her. Towards the end her energy was going more and more into becoming something else: a professional and a craftsman. Her final concert at the Palladium showed her about to blossom into the fine musician she always had the potential to become. Cass Elliott had absorbed all the musical mistakes of her past and looked forward to the future with justified excitement. She will be missed. △

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TEMPLES OF THE CINEMA ARTS

Continued

them had three curtains, and enormous stages with complete dressing rooms and wings.

The front of the stage was butted against the orchestra pit, where the musicians were seated on a platform that could be raised or lowered at will. When the last feature film dimmed off the screen, the orchestra solemnly rose from the depths of the pit, playing the entrance music for the first vaudeville act. Oh the impressarios of that day knew how to entertain the customers and give them their moneys worth!

Pantages, Skouras and others of their ilk were immigrants who made it big, and were anxious to show their peers and customers their taste in what they thought was "real class." No antiseptic walls surrounded the patrons of the 1920's and 1930's. There was as much a show going on in the architecture as there was on the screen.

Today's Mini-Theatres

Today the need for theatres has changed, and with it the way they are made. The average theatre owner today wants a house that will seat 800 to 1,000 patrons, not 5,000 or more. He has no need for an orchestra or vaudeville — only a picture people will pay to see.

The movies may be better than ever, but the theatres which once cast a warm glow of admiration over the customers have either been torn down or cling to life as half empty dinosaurs of a bygone day. The temples of the cinema's art deserve something better than a wrecking bar. When the last one falls, we shall regret it. ***

THE FANS PAGE

He flew 14,000 miles to see Alice Fay Show
Hollywood Studio:

Thanks a million for the super spread on Alice Faye in August issue! I flew over to San Francisco in May, just to see Alice in "Good News"—saw the show 6 times and loved it each time—have to fly via Canada to get there. Imagine a round trip of 14,000 miles just to go to the theatre—nostalgia gone crazy! But I'd go to the ends of the earth to see Alice! She's just as sweet and as lovely in the flesh as she was in those Fox musicals!! By the by—my friend is as wild over Myrna Loy as I am over Alice. He went crazy when he saw the 2 pictures of her in the July issue. Is it possible to buy copies of these 2 photos of Miss Loy with Gloria Swanson? That would be one Christmas gift solved!

Loved the Alice spread—keep up the

good work on the older stars. Bob Kendall can always get to the heart of his subject!

Most Sincerely,
Arthur Nicholson
England

STORY APPRECIATED

Studio Magazine

Just a line to thank you so much for that fine spread in the September issue of your interesting magazine.

It was much appreciated by me and by my mother too, who may be one of the few people to recall me as a child prodigy. But I am sure many more persons now do, thanks to the story.

Thank you again and would you be kind enough to see that I get the 'ancient photos' back. They could be collectors' items some day!

Cordially,
Bill Burrud

Studio Magazine

The Sept. 1974 issue of Studio Magazine recently arrived. While looking through it I came across the section "Down Memory Lane" by Jess Hoaglin. Lee Patrick, she always put me in mind of Bette Davis, another good actress. Then Chick Chandler, Chick always made me laugh, I saw him in several early movies.

I am wondering if you would be so kind as to send me Chick's address. I'd like to
Continued on Page 30

STATEMENT OF OWNERSHIP MANAGEMENT AND CIRCULATION

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I certify that the statements made by me above are correct and complete.

(Signed) DOROTHY H. DENNY
PUBLISHER



Gene Kelly and Jean Hagen as "silent stars" in MGM's classic "Singin' In The Rain."



Versatile Jean Hagen

always gave her best

by Larry Kleno



James Stewart and Jean Hagen co-starred in MGM's "Caroline Williams" (1952).

An actress of considerable caliber, Jean Hagen was described by veteran director John Huston as "a consummate actress." Her versatility covered a wide range and she never gave less than her best to any characterization. One needs only to view two of her films "The Asphalt Jungle" and "Singin' in the Rain" to attest to this fact.

A recent screening of "Singin' in the Rain", at the Los Angeles County Museum, had Gene Kelly and Jean in attendance. After the showing of the film they received a standing ovation from an enthusiastic audience as they were brought to the stage. Jean's performance (as a squeaky-voiced silent film star) earned her a much deserved Academy Award nomination. The film will continue to please audiences for years to come and is one of the finest musicals MGM ever made.

A few weeks later, during an interview with Jean, she summed up the evening in her own words, "I was quite thrilled to hear that kind of response from a movie audience. It was marve-

lous for me and I was so glad I went." She laughingly added, "Y'know, I was very tempted, when Gene asked me to say a few words to the audience, to use the voice I did for the character of 'Lina Lamont'—but I didn't. In retrospect, I guess maybe I should have." I can assure her it would have brought down the house!

The hazel-eyed, redheaded actress has a fantastic sense of humor and a great earthiness about her. She is presently revving up the gears and looking forward to resuming her career after a ten-year absence from the screen.

It all started in Chicago for Jean Shirley Verhagen ("I wish I'd kept it Verhagen") who was born on August 3rd to C.M. and Marie Verhagen. She attended school there until she was twelve and the family moved to Elkhart, Indiana. Jean can't remember a time when she didn't want to be an actress and after graduation she joined a theatre group and did local broadcasts. Radio work on the big networks

helped finance her way through Lake Forrest College and Northwestern University.

While attending Northwestern Jean and Patricia Neal became friends beginning a friendship that has endured over the years. "We roomed together when we were going to school and people have said Patsy and I looked alike. We were often taken for sisters. I never could understand it and neither could she but perhaps it was a carry-over from school. I guess our mannerisms and voices were a bit alike."

"At any rate, we eventually caught up with each other in New York and even got into a play together. The play was 'Another Part of the Forest' and that's an interesting story. Patsy had already been set for the lead and I was curious if there was anything in it for me. Helen Hayes' late husband Charles MacArthur, a dear man, overheard our conversation and (since he had read the play) thought I'd be fine for the part of 'Laurette.' After thinking about it, Patsy agreed."

"But that took a careful bit of planning and plotting. Pat and I had talked about all the business we'd been getting about looking alike and realized there might be a problem. Sure enough, after I'd had a reading, the producer wanted us both to come in at the same time so he could see us together. I told Patsy the plan and she went along with it. She was tall and to make her look even taller she wore the highest heels she had and I wore flats. She didn't wear any make-up and I wore gobs of it. She dressed conservatively and I wore a low-cut frilly dress. So when we kept our appointment with the producer, he said, 'Oh no, they don't look anything alike' and I got the part which I loved."

Having made her Broadway bow in "Swan Song," Jean followed "Forest" with "Ghosts" and "Born Yesterday" before starring with Lee Tracy in "The Traitor." It was during the run of the latter play that she was tapped for pictures and placed under contract to MGM.

Just before being pacted by MGM she married Tom Seidel (a former actor and agent who later became a successful building contractor) on July 3, 1947. While starring in a summer stock presentation of "Dear Ruth," Jean fractured her leg and was unable to continue her role. Since they had planned a fall wedding when the mishap occurred they pushed up the date and Jean spent her honeymoon hobbling and being carried to the fishing streams around Montreal, Canada.

Her first movie assignment was a meaty role in "Side Street" with Farley Granger and the studio was impressed with her performance. They put her to work fast and she hit the



A memorable moment from MGM's "Singin' In The Rain" with Donald O'Connor, Debbie Reynolds, Gene Kelly and Jean Hagen (1952).



Jean Hagen as "The bad girl with the heart of gold" in "The Asphalt Jungle."



Jean's movie debut opposite Farley Granger in "Side Street," MGM 1950.



Jean and Sterling Hayden in a scene from the climatic ending of "The Asphalt Jungle."

mark in a number of films including "Adams Rib," "Ambush," "A Life Of Her Own," "Night Into Morning," "No Questions Asked" and "Shadow In The Sky."

Jean said, "I always tried to give everything my best! Maybe I didn't always succeed—but I tried. I always had to fight for roles. I'd do a tramp and then there would be a part for a wife and mother and I'd have to fight to get it. Then they thought I only played wives and mothers so I'd have to talk them into another type."

"There's a drawback while you're doing it, of course, because you're not as easily remembered as if you are just doing a certain type of role but in the long run I think it pays off better."

Jean worked steadily in "Carbine Williams," "Arena," "Latin Lovers" and "Half A Hero" with time out for only the birth of her two children (Christine in 1950 and Aric in 1952).

She made a television pilot which sold and millions of viewers remember her best for the characterization of Danny Thomas' wife in the popular

series "Make Room for Daddy." She was up for two Emmy Awards and the show did win an Emmy. Jean decided to leave the hit series at the end of the third season.

"I just became bored with playing the same character week after week. All of my roles in films were so different and suddenly there I was trapped. They tried to talk me out of it when I told them I wanted to leave. The whole last year I kept saying, 'remember, I'm leaving' but they thought I'd change my mind. They even told me I could come in just twice a week and I still said no. I never wanted to do anything half-way. If I'm going to do something then I'll do it all the way. So, they were left without a wife but I didn't leave them stranded by any means." Jean stuck to her decision and has never regretted it.

While doing the Thomas show, she did manage to do a role in "The Big Knife" when a hiatus permitted time to play one of the nastiest roles in her repertoire as the publicist's free-wheeling wife in this excellent movie

**In Memory of Charlie
1973-1974**



Although Charlie was a crippled dog and the first few weeks of his young life were sad days, the last year and a half were happy ones for him, full of love and contentment. He loved everyone, enjoyed his home and never let his afflictions bother him in the least.

The tragic incident of his death last Friday was extremely heartbreaking, but he left us in the warmth of the home he loved, in the presence of his two faithful companions, Cindy and Blackie and the ones who felt his death so strongly, his masters.

Charlie is now resting with all the other wonderful little animal friends at Pet Memorial Park in Calabasas, and on his headstone you will read the simple and soft words: "Charlie, good night, happy boy."

Jess Hoaglin

Hollywood Studio Magazine
Feature Writer

VERSATILE JEAN HAGEN

Continued

about Hollywood and the film colony. She stole every scene she appeared in to critical acclaim.



After a period of time spent with her family, Jean got her bearings back after the rigorous demands of doing a weekly series and decided it was time to go back to work. She did a number of television guestings on various shows and "Spring Reunion," "The Shaggy Dog," "Sunrise At Campobello" and "Panic In the Year Zero" on the big screen. Her last film was with Bette Davis in "Dead Ringer."

In the meantime, Jean enjoyed the growth of her children and takes great pride in them. "They are both divine," she beams. Her only marriage came to

an end and then illness prevented her from returning to work for a long period of time.

But now Jean is ready to resume her career and is looking forward, hopefully, to getting back to work. She faces the future with optimism and complete honesty and said, "Any time you're away for a year it's like starting all over again!"

Jean Hagen has always been accepted as a triple-threat actress equally at home in the theatre, motion pictures and television. She is an intensely skillful actress who should be plying her trade. She spent her entire career displaying her versatility in a variety of roles and she'll be able to go in any direction as an experienced and most capable character actress. I hope she is successful in returning to her first love—acting.

She's been missed and it will be great to welcome her back. △

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by Kenneth Cansino

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PERFORMER—Julie Elaine Varian, attractive 12-year-old daughter of Doris and Haig Varian, as she appeared in a recent dance performance. The Varians, well-known for many years for their work with Valley studio's, are the owners of Don Ray Television of North Hollywood.

GEORGE BARNES

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Home film rental popularity growing throughout the U.S.

Would you like to see King Kong staring at you from across your living room—Clark Gable as Rhett Butler in "Gone With the Wind" or Tarzan swinging from tree to tree?

A growing number of American are finding their favorite movie heroes of the past can liven up a dinner party or social gathering. That's one reason the U.S. distributors of 16 millimeter films in the U.S. are all smiles these days.

Business is suddenly booming for the some 15 companies involved in what is called "nontheatrical" film renting. Industry spokesmen say they have a \$22 million business today, more than double the volume of six years ago. They partially attribute the sudden demand for movies at home to the current nostalgia fad.

Instead of going out to the movies, or relying on shortened movies on TV, a great many Americans prefer to have the movies come home to them. And strangely enough, the boom in home film rentals comes at a time when television networks are devoting more prime time to feature movies than ever and movie theaters are struggling to woo back their huge audiences of the past.

To rent a feature-length film for an evening can cost as little as \$25. However, a popular film such as "Gone With the Wind" can cost as high as \$500. For a period "The Godfather" rented for \$1,000 but has now dropped to \$500.

One distributor says 95 percent of the films in his firm distributes rent for under \$250, and 80 percent are under \$100. Other big customers for rental films are schools and colleges.

Films such as Shakespeare's "Julius Caesar" and Steinbeck's "Grapes of Wrath" are in big demand in schools. The most popular 16-millimeter film

has been "Butch Cassidy and the Sundance Kid," followed by "Citizen Kane," "Julius Caesar," "King Kong," and "Gone With the Wind." "2001: A Space Odyssey" has also been big on college campuses.

According to the Motion Picture Association of America, the average weekly attendance at movie theaters dropped from a peak of 78.2 million in the post World War II years—when theaters had virtually no competition—to about 15 million in 1969. Since then the number of moviegoers has edged up to 20 million, thanks to the success of a few popular films such as "Love Story" in 1971 and "The Godfather" in 1972.

On any given night, however, some 20 million to 50 million Americans will be tuned in to a made-for-television movie. A popular TV flick such as the Emmy-winning "Autobiography of Miss Jane Pittman" may easily attract 50 million viewers, network officials say.

With so many movies to pick from on TV, then why the great interest in renting 16-millimeter films?

For one thing, says Allen J. Green, vice-president of Films Incorporated—one of the biggest distributors of 16-mm films—TV movies are chopped up considerably to make them fit the 90-minute time slot they are usually allotted. And only 78 minutes are left for the movie after time for commercials is deleted, says Green.

"A great many people say they really want to see a film after they've 'seen' it on TV," Green says. Any R-rated movie will necessarily have chunks deleted, a fact that has at times prompted some producers to protest.

Colleges, schools, and libraries are among the biggest renters of 16-mm films. △



Independent Filmmaker Grants

George Stevens, Jr., Director of The American Film Institute, has announced that ten filmmakers have been awarded grants totalling more than \$80,000 to make new films in the latest cycle of Independent Filmmaker Grants. Individual awards range up to \$10,000. A review committee consisting of Harold Clurman, producer-director; John Hancock, director; Geraldine Lange, television producer; and George Manupelli, experimental filmmaker, made the selections from among 434 applicants.

Recipients are: Karen Arthur, Los Angeles, who will complete "Legacy," a sensitive, feature-length film which explores the tragedy behind the facade of the affluent housewife; Jeff Bleckner, New York City, to direct his first film, "Sunday Dinner," a dramatic story of two New York "street people"; David Gottlieb, Los Angeles, to make a documentary on Morro Bay, Calif., entitled "Tomorrow Bay"; Steven Kestant, New York City, to complete "Missing In Action," a dramatic film which describes the disintegration of a personality in war; Saul Landau, Washington, D.C., for a documentary, "The Lawmakers"; Philip Makanna, San Francisco, for "The Love of Terry And Al," an experimental film that mixes dance with video animation and special effects; Patrick O'Neill, Los Angeles, who will make an experimental film on westerns, "Celluloid Saddle"; Philip Parmet, Princeton, N.J., to make "Portrait of LeRoy The Magician," a documentary on a Black hustler; Thomas Reichman, New York City, to direct an original dramatic film, "The New Kid"; and Jacqueline Sturman, Los Angeles, to complete a dramatic film about an aspiring female rock singer, "Reverend Mary."

The next cycle of grants will be made in October. The following cycle will be April, 1975 with an application deadline of January 15. All inquiries: write to Independent Filmmaker Program-C, The American Film Institute, 501 Doheny Road, Beverly Hills, Calif. 90210.

5TH ANNUAL USA FESTIVAL SETS DATES

March 17-23, 1975 are the dates set for the Fifth Annual USA Film Festival.

Held each year in the Bob Hope Theatre, Dallas, Texas, the USA Film Festival is the only major festival to pay tribute solely to U.S. citizen-directed films, past and present. The Festival honors a "Great American Director" with a retrospective look at his past achievements and also screens twelve pre-release features as chosen by several nationally-prominent film critics.

EXPERIMENTS IN FILM II

Experiments in Film II festival is an independent program seeking 16mm optical and silent films from women filmmakers throughout the country, color or black and white, with a maximum running time of 30 minutes. Each selected film will be shown for 3 evenings and filmmakers will be paid a minimum of \$2.00 per minute. No entry fees are required but films must be returned C.O.D. in order to ensure filmmakers as many dollars per minutes as possible. Filmmakers should indicate the amount of insurance desired. Films will be returned promptly after screening and selection.

Purpose of this project is to encourage and support independent filmmakers and foster an appreciation for artists who use film as their medium of expression. It is also designed to encourage film artists in the Omaha and 5-state area and bring in films from outside their area so they may see what filmmakers nationally are doing and saying in film. Third, the project in addition to demonstrating film as an art form seeks to bring theater and film artists together and become an ongoing center for experimental films. The festival is funded by the National Endowment for the Arts.

The program will be held for 3 consecutive weeks, 3 evenings per week during January at the Omaha Magic Theater Foundation in Omaha Nebraska. Films for screening must be received no later than **November 30** and should be mailed to:

Jodie H. Lowe, Project Director, Westbeth, 463 West St., Apt. H-722, New York, NY 10014, (212) 675-6998.

PROGRAM FOR WOMEN DIRECTORS

The American Film Institute has established a pilot program aimed at giving women greater opportunities in directing feature films. The object of the program is to help women already accomplished in other areas of film get the training needed to make the further step to direction of features.

SOUTHWEST FILM ARCHIVE AIDS NEDERLANDS FILM MUSEUM

G. William Jones, Director of the Southwest Film Archive at Southern Methodist University in Dallas, announced that fourteen 35mm films in Dutch have been donated by the archive to the Nederlands Filmmuseum. The majority of the films are documentaries from the early sound period of the 30's, some of which may be the only existing prints.

In transferring these films to the Nederlands Filmmuseum, Jones stated that the Southwest Film Archive was happy for this opportunity to aid in the process of conserving the Dutch film heritage.

The Southwest Film Archive, located on the S.M.U. campus, is part of a Dallas film education complex which includes the University's Division of Film Art, the U.S.A. Film Festival, the Dallas/S.M.U. Cinema Society, and the S.M.U. Cinematheque.

Hollywood Film Exchange a collector's mecca



Woody Wise looking over films in his shop with Bruce Venezia.

Woody Wise, who began his motion picture career as a theatre usher at the age of 15, has established the Hollywood Film Exchange, located at 1534 North Highland Avenue, in Hollywood, to service the burgeoning ranks of amateur movie collectors. Specializing in stocking classic movies, the Hollywood Film Exchange makes it possible, for the first time in Southern California, for you to own your own old-time film classics and other hard to locate prints that have been re-released for private collectors.

Among the myriad outstanding selections, in 8mm and 16mm and both silent and sound productions, are the films of Jean Harlow, Rudolph Valentino, Will Rogers, Laurel & Hardy, Tom Mix, The Three Stooges and Our Gang, Karloff and Chaney, Keaton, Fields, Charlie Chaplin and Harold Lloyd, plus a tremendous selection of documentaries, travelogs and old railroad films. European classics such as "The Battleship Potemkin," "The Cabinet of Dr. Caligari," and "Variety," starring the great Emil Jannings are also in stock.

Woody Wise, a new resident of

Burbank, is a devoted collector whose passion for the cinema dates back to his twelfth birthday when he was given a Keystone projector and a stack of old-time movies. Soon he became an usher for the Alexandria Amusement Corporation and at eighteen became the youngest manager in the state, taking over the reins of the flagship theatre for the Virginia based chain.

From those auspicious beginnings Wise was promoted to Assistant General Manager of the Alexandria chain, became the owner of two theatres, several movie memorabilia shops and a 10mm film rental firm. Recently, he was managing director of the Harold Lloyd Estate in Beverly Hills, where he was responsible for presenting the \$2½ million home and 14 acre parkland to the public. A member of the American Film Institute, the Count Dracula Society and the American Theatre Organists Society and the Society of Cinephiles, Wise's Hollywood Film Exchange also has available films by Castle, Ken, Blackhawk and other hard-to-locate production houses.

Bruce Venezia, a graduate of USC film school, is manager of the Hollywood Film Exchange. △



Woody Wise looking over nostalgic Keystone movie projector with Elayne Blythe, President of the Southern California Motion Picture Council.

LEE GRAHAM - MAN ABOUT TOWN



Vincente Minnelli and posters of some of his MGM films.



Novelist Harold Robbins and Juliet Prowse at the former's New Year's Eve party on a Warner Bros. sound stage.



Our Man About Town chats with Joan Blondell at party for Mary Loos and her book, "The Beggars Are Coming." (Photo by Frank Edwards)



**Remember Miliza Korjus (rhymes with gorgeous)?
The diva is shown here with Lee Graham at Derrick's
party for the Bolshoi Ballet.**

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Patrick Wayne now his own man

by Tom Jones



The most difficult thing Patrick Wayne has had to do, he says, "was to create Patrick Wayne out of John Wayne's son."

Being the scion of a superstar was difficult until Patrick learned that he had something of his own to offer movies. His roles are usually men of adventure without being the absolute authority figures his father's roles are. There is no competition between the two Waynes, and Patrick is not practicing to fill the void left when his father retires.

The creation is working well, according to Patrick, who says of his acting, "I think I am coming around to something fairly decent—in my own eyes at least."

He began acting in his father's movies at the age of 11. "It was fun then. I loved it, but it wasn't an achievement to me. It was just like part of summer vacation," he says.

Then during college at Loyola University in Los Angeles, he began to have questions. He majored in pre-med, earned a bachelor of arts degree in biology and thought about becoming a teacher. Because of his doubts, he took a four-year hiatus from the movie industry. "I wanted an objective opinion. I had known nothing else and had nothing to compare my love of acting to."

After his decision to become a

serious actor, Patrick felt more secure in his acting and in his relationship with his father, though traces of ambivalence are still present.

"It's always great to work in a John Wayne picture. I enjoy it more the older I get," he says. "But it's still a dilemma. I like learning what my father has to teach, but I also want to have my own identity."

Patrick has a great respect for John Wayne's abilities. "If I could learn one-quarter of what my dad has forgotten, I'd be ahead of the game. I tend to think what he does is by instinct, but any time I ask a question, the answer is backed up by so much knowledge that it's awesome."

He will not challenge his father about acting. "When my dad's directing me, it's not director-actor; it's father-son."

And father has been critical of son's efforts. While shooting "The Comancheros" in 1960, John commented on Patrick's equestrian ability—or the lack of it. "You either learn how to ride a horse, or get out of this business," John told him.

Patrick said he learned more than riding from the experience. "After that, if I had to know some technical skill for a movie, such as fistfighting, I made sure I could do it by the time they were ready to film," he said.

At present he is starring in Disney's "The Bears & I," now being shown at theatres throughout the country. Δ

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MARY BETH HUGHES

Born in Alton, Illinois, November 13, 1921, Mary Beth Hughes moved with her parents to St. Louis at the age of three. She attended the Alexander Hamilton grammar school and then enrolled at the Ursula Academy in Kirkwood, a suburb of St. Louis. When her parents were divorced, Mary Beth was left in the care of her grandmother, Mrs. Flora Lucas, a former grand opera star, who encouraged her granddaughter to go into the theatre. Later, Mary Beth moved to Washington, D.C. to join her mother. She entered Holy Cross Academy and shortly before graduation enrolled in a dramatic school run by Clifford Brooks in conjunction with his theatrical stock company.

She eventually became a member of the stock company and for several years got in a wealth of theatrical experience, playing every type of role from young flappers to grey-haired old ladies. In 1938 she and her mother came to Hollywood in order to give her an opportunity to try her luck in motion pictures.

It was rough going for a few years, but Mary Beth was finally given a six-month contract at M-G-M after making the rounds of the studios. She appeared in two films, but when they were finally previewed she had fallen by the wayside in the cutting room. Lew Schreiber, then casting director at 20th Century-Fox, had spotted the brief scenes of Mary Beth and was interested. He made inquiries about her and arranged to buy up her contract, and soon after she was signed on

a seven year deal with the Studios.

Mary Beth has appeared in approximately 75 films, including "Broadway Serenade," "Free, Blonde and 21," "Star Dust," "Four Sons" and "The Great Profile." For a number of years she appeared on the stage in Los Angeles in "Pajama Tops" and at the Laguna Beach Playhouse in "Oh Men, Oh Women" and "Seven Year Itch." After leaving motion pictures she organized a Vegas-type show group and made appearances in theatres and nightclubs throughout the country. For many years she was a regular on the Red Skelton show.

Mary Beth now lives in Sepulveda, in the San Fernando Valley. She has one son, Donald James North.

JOHNNY DOWNS

A native of Brooklyn, Johnny Downs began his screen career as a child in short subjects and was a member of Hal Roach's "Our Gang" for about two years. Following that stint he also appeared in several features including "The Trail of '98" and "Valley of the Giants," and then in 1926 toured in a vaudeville act on the RKO Circuit in "Our Gang Kids." He later did singles at the Palace and then to the Broadway stage where he appeared with Jimmy Durante and Lupe Velez in "Strike Me Pink." Other stage appearances were "Growing Pains" and "The Ragged Army."

At the age of 21 Johnny returned to Hollywood and was signed to a contract at Paramount. The years that followed were busy ones for he appeared in over fifty motion pictures including "Harvest Melody," "Rhap-



sody in Blue," "Forever Yours," "The Girls of Pleasure Island" and "Cruisin' Down the River." When the cycle of musical films seemed to run its course in Hollywood, Johnny returned to Broadway where he starred in "Are You With It" and then turned to the nightclub circuit and finally ventured into live television. He worked for a brief time as host on an afternoon television show and then was offered an announcer's spot for a new TV station in Tijuana.

In 1954 Johnny was signed for a star spot on a new children's program, "The Magic Key" for KOGO-TV in Coronado. The show proved successful for Johnny and he remained there for 17 years. Always fond of the city of Coronado since he spent a great deal of his time there as a child, he decided to make it his permanent home.

Johnny and his wife June have five children. Two daughters and one son are married and live in nearby San Diego while Mollie and Maureen live at home. The family are all active in tennis and hold a number of local trophies. Johnny is an extremely popular figure in his home town, the favorite of many youngsters and older people alike who remember him as a movie star. He is deeply interested in civic affairs and spends a great deal of his time offering his services and talent to various organizations. He readily admits that he would be more than happy to work again in films, especially the type produced at the Walt Disney Studios. And we could use more professionals like Johnny Downs. △

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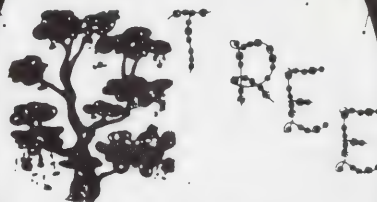
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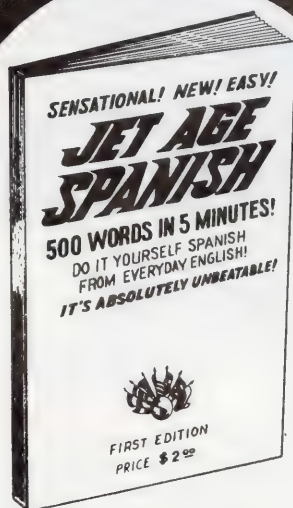


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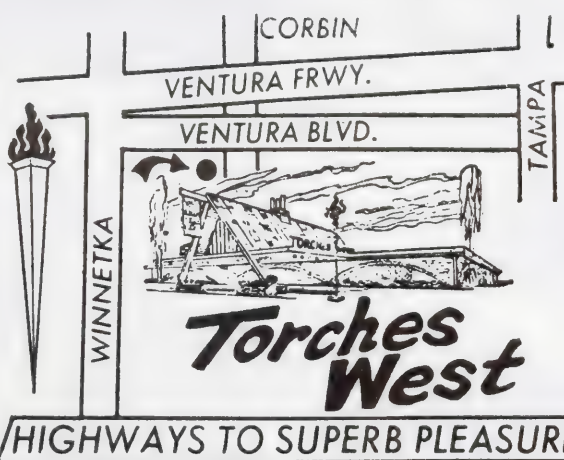
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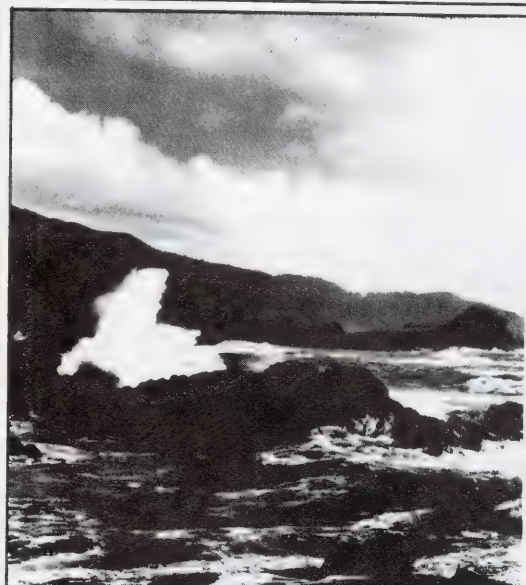
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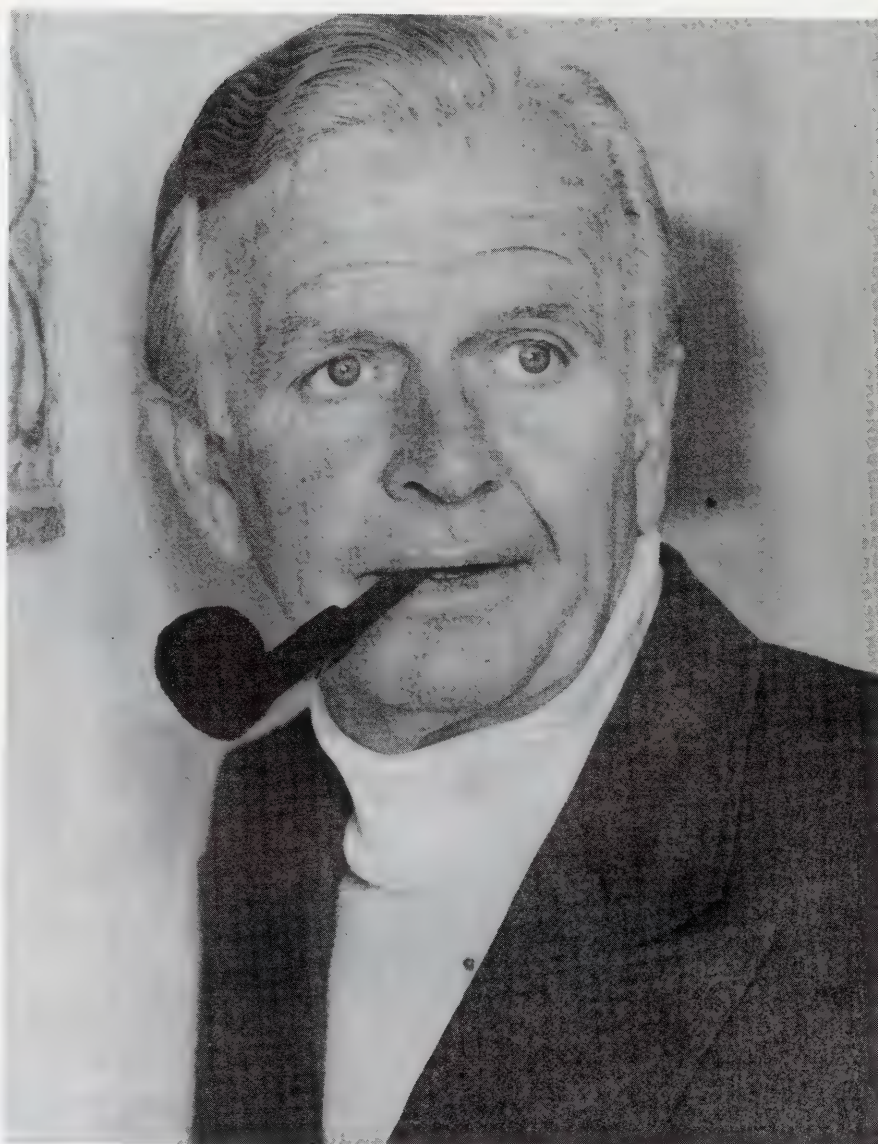


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HAYDEN RORKE

One of the most distinguished actors on the screen today, Hayden Rorke was born in Brooklyn, New York, and has achieved success in practically every facet of show business. Well-known for his performances on the stage, he came to Hollywood in 1948 to appear with Glen Ford and Ida Lupino in Columbia's "Lust for Gold." Since then he has made exactly 51 films, in addition to a multitude of television shows, stage work on Broadway and summer stock. He certainly will be remembered by television fans for his role of Dr. Bellows in "I Dream of Jeannie," which he portrayed for five years. Only recently Mr. Rorke returned from Michigan where he was doing a new play and spent nearly six months in the Philippines, Hong Kong and Japan on business and pleasure. His most recent film was "The Barefoot Executive." A long-time resident of Studio City, Mr. Rorke is seldom able to spend time at home but when he does have that opportunity enjoys one of his favorite pastimes: cooking. He is an avid Dodger fan and never misses a game.

—jlh

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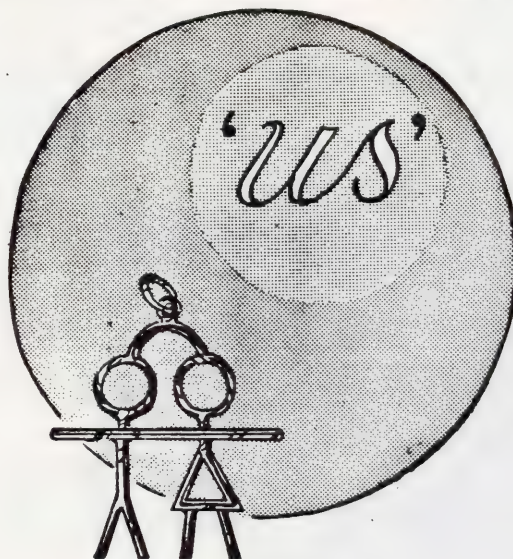
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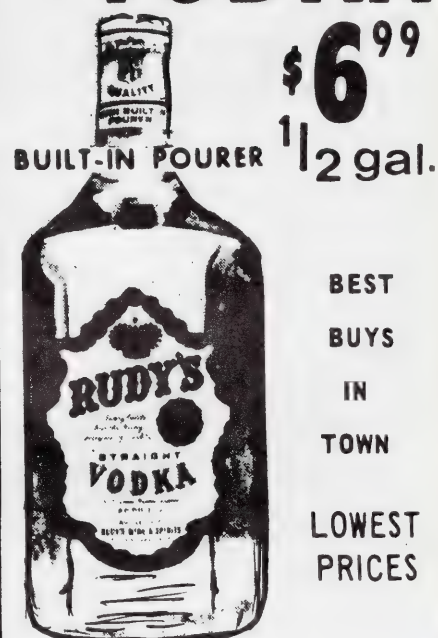
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Passing Parade

by Kirk Crivello



Betty Field chose never to play the same kind of role twice, making it difficult for mass audiences to get familiar with her screen personality. She played the original Daisy in the 1949 Scott Fitzgerald's "The Great Gatsby."

BETTY FIELD

Versatile Betty Field could have been another Bette Davis, but she preferred the stage and lacked the movie star "mentality." Starting at 16, this Boston native (Feb. 8, 1918) had already appeared on Broadway in nine shows (including leads in "Three Men On A Horse," "Boy Meets Girl," "Room Service," etc.) before ever going to Hollywood at 21 for Paramount. No role was beyond her range in the next decade: A level-headed sweetheart to Jackie Cooper in "What A Life!"; A sultry, emotionally unstable victim of Lon Chaney's mania for soft things in "Of Mice And Men"; The giddy, chattering young siren enrapturing Cooper again in "Seventeen"; A hill girl caught in Ozarks drama, "The Shepherd Of The Hills"; The warm girl who restores South Sea island recluse Fredric March in "Victory"; A tavern trollop in "Blues In The Night"; Robert Cummings' tragic, neurotic beloved in "Kings Row"; A new bride in "Are Husbands Necessary?"; A dutiful wife in "The Great Moment"; A homely girl who at Mardi Gras time is magically transformed into a beauty in "Flesh And Fantasy" and as the enigmatic girl loved and lost by racketeer Alan Ladd in Scott Fitzgerald's "The Great Gatsby" as Daisy. She chose never to play the same kind of role twice, making it difficult for mass audiences to get to know her personality. Her greatest stage success came with "Dream Girl" and thereafter she concentrated totally on the stage, scoring numerous Broadway triumphs during the 1950s and '60s. Preparing to leave for Hollywood and a major role in Paramount's "Day of the Locust," she died suddenly on Sept. 13, 1973. Surviving are husband illustrator Raymond L. Oliver and three children by her marriage to playwright Elmer Rice. △

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THE BOOK WORM

By Kirk Crivello

"Ken Maynard: Portrait of a Screen Cowboy" is the title chosen by Coral Reef Publications for its forthcoming volume; the fourth hardback volume Gene Fennett has turned out regarding some phase of Hollywood history.

The new book draws heavily upon interviews which the author conducted with Maynard over a period of about three years prior to the cowboy's death.

In addition to providing many intimate glimpses of Maynard's life and career, the book, according to its author, will include two sizable appendices. One of which is a detailed filmography of all Maynard's films, the latter assembled by Janus Barfoed, curator of the Danish Film Museum.

Fennett's earlier volumes on Hollywood, "Next Time Drive Off the Cliff!" "Starring John Wayne" and "Poverty Row" have been widely acclaimed. One of the trio of volumes, "Next Time Drive Off the Cliff," prompted the late Ken Maynard to write Fennett a letter in which Ken suggested that Fennett author a volume about Maynard's career.

"We intend to make a really handsome hardback volume of the Ken Maynard manuscript," said editor John Roach of Coral Reef Publications, Satellite Beach, Florida. "Author Fennett has given us some startlingly sharp, clear and interesting photographs and what we believe is a very accurate appraisal of Maynard, his motion pictures and his stormy controversial personality. We look for this particular volume to outsell Fennett's earlier *Poverty Row*, which has been selling very well, we think."

Publication date of the new book has not yet been made, but a pre-Christmas release date is now intended.†††

■ Debonair CARY GRANT may not be a great actor but he has assured himself a place in the pantheon of film personalities through his one brilliant role: Cary Grant. Cool, elegant, assured, his persona off screen and on masked passion, turbulence, sensitivity. "The Films of Cary Grant" by Donald Deschner is a big handsome book. Plagued by hidden fears in his early Hollywood years, Grant always evoked great response and identification from a mass audience.

■ Legends are rarely created in a lifetime—especially in the short span of two years. "THE LEGEND OF BRUCE LEE" by Alex Ben Block is an exception. His larger-than-life energies, appetites, ambitions and genius filled his brief career with glory, rumor and controversy—from his role as Kato in the 1965 TV series, "The Green Hornet" to his strange and shocking death in Hong Kong at

32. The result is a compulsively readable book.

■ WHATEVER BECAME OF LOLA LANE, who usually played with sisters, Rosemary and Priscilla, gun molls, crime reporters, or "the other woman"? Or Marcia Mae Jones, the moppet star who reached her peak in



Universal was convinced that Gloria Jean had great potential to succeed Deanna Durbin. At 13, she made her debut in "The Under-Pup" with Billy Gilbert featured. Hers is one of the many luminaries of a bygone era analysed in Richard Lamparski's "Whatever Became Of . . . ?"

William Wyler's "These Three"? Where is Gloria Jean, the famed Universal singing star

that producer Joe Pasternak wanted to make another Deanna Durbin out of? And Vera Hruba Ralston, the girl who finished second to Sonja Henie in the Berlin Olympics of 1936 and went on to become "Queen of Republic Pictures"? Richard Lamparski knows all, and tells all in the new "Whatever Became Of . . . ?" The newest book is as chock-full of titillating tidbits as the former three volumes. With "before" and "after" pictures.

■ GEORGE RAFT has had his full quota of show business ups and down. "This is a cruel business if you're sensitive. And Hollywood's a cruel place. The moment you start slipping nobody wants to know you." For a rugged he-man character, the complex Raft is a particularly vulnerable person, this we learn from two new books about him, first "The George Raft File" by James Robert Parish. Parish has captured the staggering year by year chronical of an American dream in reverse. Raft has had his share of good luck and bad, but he has never lost class, poise or style. In the second book, Lewis Yablonsky has written a biographical study, "George Raft" that gives a penetrating insight into the relationship of personality to screen image, of character to social symbol. Like much about Raft, the book has class.

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WANTED: Stills, candids, portraits Gail Russell, Barbara Stanwyck, Elizabeth Scott and George Chakiris. Also interested in any fan club material on these stars. Mr. Jerry Rowland, 3057 Delaware Ave., Kenmore, N.Y. 14217.

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WANTED—EVERYONE—Please put me on your mailing list. M. Gillespie, 656 Woodlawn, Buffalo, N.Y. 14211 (8-74-10-74)

WANTED: All Shirley Temple items, esp. dolls, scrapbooks, jewelry, etc., also old movie magazines. Mrs. Earl Meisinger, Route 1, Plainfield, Ill. 60544. (8-74-10-74)

WANTED: The following films of Greta Garbo; Mata Hari, The Painted Veil, As You Desire Me, Two Faced Woman, Susan Lennox. Need immediately. State condition, price and original or dupe. Send details to: Thom Toney, 633 Gregg Avenue; Bridgeville, Pa. 15017 (9-11-74)

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WANTED: Material on Stanwyck, Ann Doran, Sullivan, Turhan Bey, Bess Flowers and Hedy Lamarr. Clips or pix. Robert Rosterman, 500 Fullerton, Chicago, Ill. 60614 (9-11-74)

WANTED: Interview articles by my father-in-law, Rudy Konrick, in DANCE Magazine '30-'32, RADIO MIRROR '35-'37. Also stills of De Mille's Cleopatra (barge scene), Just Imagine (giant on Mars and futuristic scene), Top of the Town (show scene), Frankenstein (wedding scene with Dorothy Dell); also show scenes from Broadway shows Mexican Hayride and You Never Know; pulps: Canadian Uncanny and pre-'34 WT (reading copies OK); songsheets, Cakewalk in the Sky, Jazz My Way to Paradise, Morning of the Carnival; records, Ev'ry Day, from Sweet Music, Louisiana Suzie, Kraft theatre TV theme.

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Larry Farsace, P.O. Box 1101, Rochester, NY 14603. (9-11-74)

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WANTED: Jane Powell and Kathryn Grayson T.V. appearances on tape. Also clippings and photos of Jane. Will buy or swap. 75 Page St., Pagewood, N.S.W. 2019, Australia (9-11-74)

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WANTED: 16mm Feature, The Sun Comes Up, MGM, 1947, color, starring Jeannette McDonald and Lloyd Nolan. Garrett, 302 Lindsay Street, High Point, N.C. 27260. (9-11-74)

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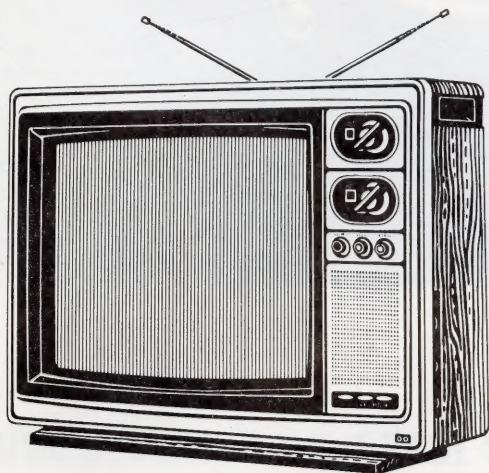
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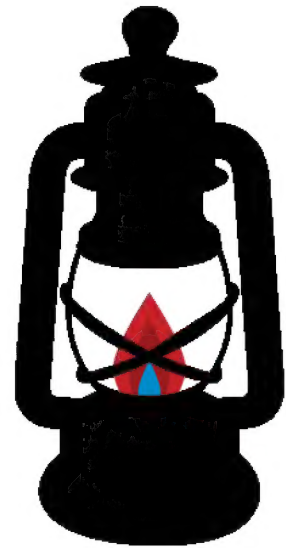
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